

# Grade 5

## Narrative Writing – Autobiographical Sketches

Instructional Unit Resource for the  
*South Carolina College- and Career-Ready Standards for  
English Language Arts*

South Carolina Department of Education  
Office of Standards and Learning  
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<b>5th Grade: Narrative Writing: Autobiographical Sketches</b>	
<p><b>Unit Rationale/Overview:</b></p> <p>This unit focuses on narrative writing with an autobiographical emphasis. Its purpose is for students to read and analyze biographies and autobiographies while exploring author’s craft to write an autobiographical sketch.</p> <p>Fifth grade students will be immersed in nonfiction texts that demonstrate the qualities of autobiographical writing. Students will have opportunities to engage in reading and writing activities that allow them to demonstrate, collaborate, and write independently while learning to write an autobiographical sketch. Teacher modeling of writing strategies using personal writing and thinking aloud about the writing are crucial to all aspects of the implementation of this narrative unit. The teacher will serve as the expert writer who both models and writes with students as she/he instructs them in the writing process.</p> <p>Through collaboration, analysis of literary texts, and writing within this unit, students will learn skills that will assist them in developing the world class skills listed in the Profile of the South Carolina Graduate.</p> <p>This unit supports the Profile of the SC Graduate by promoting critical thinking and problem solving, communication, and learning skills.</p> <p><a href="http://ed.sc.gov/scdoe/assets/File/newsroom/Profile-of-the-South-Carolina-Graduate.pdf">http://ed.sc.gov/scdoe/assets/File/newsroom/Profile-of-the-South-Carolina-Graduate.pdf</a></p> <p>Estimated time frame for this unit: two to three weeks.</p>	
<b>Standards and Indicators</b>	
<p>Targeted implies that these standards are the focus of the unit.</p> <p>Embedded implies that these standards will be naturally integrated throughout the units.</p>	
<p><b><u>Targeted Standards/Indicators</u></b></p>	
<p><b>Reading- Literary Text</b></p>	
<p><b>5.RL.9</b></p>	<p><b>Interpret and analyze the author’s use of words, phrases, and conventions, and how their relationships shape meaning and tone in print and multimedia texts.</b></p>
<p>5.RL.9.1</p>	<p>Cite examples of the author’s use of figurative language, dialogue, imagery, idioms, adages, and proverbs to shape meaning and tone.</p>

5.RL.9.2	Analyze and cite examples of how the author’s choice of words and conventions combine to create mood, shape meaning, and emphasize aspects of a character or setting.
<b>5. RL. 11</b>	<b>Analyze and provide evidence of how the author’s choice of point of view, perspective, or purpose shapes content, meaning, and style.</b>
5. RL.11.1	Explain how the author’s choice of point of view of a narrator or character impacts content, meaning, and how events are described.
<b>5.RL12</b>	<b>Analyze and critique how the author uses structures in print and multimedia texts to shape meaning and impact the reader.</b>
5.RL.12.2	Compare how different crafted structures contribute to meaning and impact the reader.
<b>Writing</b>	
<b>5.W.3</b>	<b>Write narratives to develop real or imagined experiences or events using effective techniques, well-chosen details, and well-structured event sequences.</b>
5W.3.1	Gather ideas from texts, multimedia, and personal experience to write narratives that: <ul style="list-style-type: none"> <li>a. develop real or imagined experiences or events, using effective technique, descriptive details, and clear event sequences;</li> <li>b. orient the reader by establishing a situation and introducing a narrator and/or characters;</li> <li>c. organize an event sequence that unfolds naturally;</li> <li>d. use dialogue, pacing, and manipulation of time to develop experiences and events or show the responses of characters to situations;</li> <li>e. develop and strengthen writing as needed by planning, revising, and editing, building on personal ideas and he ideas of others;</li> <li>f. use a variety of transitional words, phrases, and clauses to manage the sequence of events;</li> <li>g. use imagery, precise words, and sensory details to develop characters and convey experiences and events precisely; and</li> <li>h. provide a conclusion that follows from the narrated experiences or events.</li> </ul>
<b>5.W. 5</b>	<b>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</b>
5.W. 5.2	Use apostrophes and quotation marks.

## **Embedded Standards/Indicators**

### **Inquiry-Based Literacy Standards**

- 4.I.1 Formulate relevant, self-generated questions based on interests and/or needs that can be investigated.**
  - 4.I.1.1 Formulate questions to focus thinking on the idea to narrow and direct further inquiry.
- 4.I.2 Transact with texts to formulate questions, propose explanations, and consider alternative views and multiple perspectives**
  - 4.I.2.1 Explore topics of interest to formulate logical questions; build knowledge; generate possible explanations; consider alternative views.
- 4.I.3 Construct knowledge, applying disciplinary concepts and tools, to build deeper understanding of the world through exploration, collaboration, and analysis.**
  - 4.I.3.1 Develop a plan of action for collecting relevant information from primary and secondary sources
  - 4.I.3.2 Organize and categorize important information; collaborate to validate or revise thinking; report relevant findings.
- 4.I.4 Synthesize information to share learning and/or take action.**
  - 4.I.4.1 Draw logical conclusions from relationships and patterns discovered during the inquiry process.
  - 4.I.4.2 Reflect on findings to build deeper understanding and determine next steps.
  - 4.I.4.3 Determine appropriate tools and develop plan to communicate findings and /or take informed action.
- 4.I.5 Reflect throughout the inquiry process to assess metacognition, broaden understanding, and guide actions, individually and collaboratively.**
  - 4.I.5.1 Acknowledge and value individual and collective thinking.
  - 4.I.5.2 Employ past learning to monitor and assess current learning to guide inquiry
  - 4.I.5.3 Assess the process and determine strategies to revise the plan and apply learning for further inquiry.

### **Reading Literary**

- 5.RL.13 Read independently and comprehend a variety of texts for the purpose of reading for enjoyment, acquiring new learning, and building stamina; reflect and respond to increasingly complex text over time.**
  - 5.RL.13.1 Engage in whole and small group reading with purpose and understanding.
  - 5.RL.13.2 Read independently for sustained periods of time to build stamina.
  - 5.RL.13.3 Read and respond accordingly to task and purpose to become self-directed, critical readers and thinkers.

## Writing

**5.W.6 Write independently, legibly, and routinely for a variety of tasks, purposes, and audiences over short and extended time frame.**

- 5W.6.1 Write routinely and persevere in writing tasks:
- over short and extended time frames;
  - for a range of domain-specific tasks;
  - for a variety of purposes and audiences; and
  - by adjusting the writing process for the task, increasing the length and complexity

## Clarifying Notes and/or “I Can” Statements

### Clarifying Notes

#### Gradual Release of Responsibility

The lesson format is that of gradual release. The Gradual Release Model is when a teacher models for students as a whole group, has them practice in a small group, and then work independently (Levy, 2007). The modeling portion (I do) is a mini-lesson shown by the teacher and should emphasize how to *think through* the process while demonstrating it. The guided practice (we do) might include the teacher and students’ working together, students’ working in small groups, or both. It is recommended, but not required, that students complete the independent practice (you do) on their own to determine their individual mastery of the “I can” statement (and standard). Naturally, this format is not required, and teachers who choose to use the included lessons or structure should determine which suggestions fit best within the gradual release components (or other instructional method) based on their knowledge of students. Refer to Gradual Release Model at <http://www.sjboces.org/doc/Gifted/GradualReleaseResponsibilityJan08.pdf>

#### Reminders:

- Students should begin using the words “story” and “text” interchangeably.
- Anchor charts are visual references that are used as a tool for students to receive ongoing support as they develop in their understanding. Ideally, anchor charts are made with students and may be displayed as needed or as determined by the students’ work.

A narrative is a story with a beginning, a series of events, and an ending. Narratives may be fiction or nonfiction, and they usually tell about important events from a character’s or subject’s life. Narrative stories may be composed in the structural form of a circular text, seesaw text, or diary. Genres of narrative includes personal narrative, memoir, testimonial, oral history, biography, autobiography, and narrative fiction. Within narrative fiction, the categories are realistic fiction, historical fiction, folktales, fantasy,

fables, and myths.

#### Elements of an autobiography

Author's Purpose: Authors of autobiographies often want to make sense of events in their lives and to communicate an important personal statement about life. They may also want to give credit to people who have influenced them. Controversial individuals often write autobiographies to explain or justify their actions.

#### Based on the truth

Characters: Characters are well developed and are true-to-life and described vividly.

Details-Authors use subjective and objective details and anecdotes. Subjective details are based on personal feelings and opinions and cannot be proven; objective details can be proven; anecdotes are short, often humorous, stories that enliven writing and illustrate a point.

Chronological 'order: Chronology is the order in which real-life events occur; however, the sketch may follow the order in three ways: a. beginning to end, b. beginning to middle, or c. beginning at the end

Point of view: The story is written in first person, using pronouns, such as I, me, my, and mine

#### Elements of an biography

Author's Purpose: Biographies provide a detailed overview of a person's life and death if applicable, and explanations about why persons and events are important.

Based on the truth- The narrative includes personal information, information about family members, major accomplishments, career summary and an overview of the person's importance.

Characters: They should be well developed, true-to-life and described vividly.

Details-Authors use subjective and objective details and anecdotes. Subjective details are based on personal feelings and opinions and cannot be proven; objective details can be proven; anecdotes are short, often humorous, stories that enliven writing and illustrate a

point.

Chronological order: Chronology is the order in which events occur. Three choices of chronology are possible: a. beginning to end, b. beginning to middle, or c. beginning at the end.

Point of view: The story is that of a person's life as written by someone else. The point of view is in third person, using pronouns, such as he, she, and they.

The strategies listed within this unit can be taught within Writer's Workshop. When Writer's Workshop is integrated with reading, students construct meaning in a more authentic way. The components of Writer's Workshop are read aloud/mentor texts, mini-lessons, independent writing, conferring, guided writing, and sharing/publishing.

For a complete Writer's Workshop personal narrative unit, see the following links:

<http://northernenglishpowell.wikispaces.com/file/view/PersonalNarrativeDetailedLessons.pdf>

<http://www.amaesd.net/media/TWP/Grade%20Level%20Teaching%20Resources/2nd/Resources/Explicit%20Instruction%202nd%20Grade%20Personal%20Narrative.pdf>

A key emphasis in the reading and writing component is the use of a reader's notebook, in which students reflect on their reading in various forms, such as notes and sketches, short-writes, graphic organizers, letters to other readers, and diary entries.

*Elementary Students to be Effective Writers* provides evidence-based recommendations for addressing writing for instructional practices. Those recommendations include the following:

1. Provide daily time for students to write.
- 2.a. Teach students the writing process.
- 2.b. Teach students to write for a variety of purposes.
3. Teach students to become fluent with handwriting, spelling, sentence construction, typing, and word processing.
4. Create an engaged community of writers. (Institute of Education Sciences, 2012)

For more information: [http://ies.ed.gov/ncee/wwc/pdf/practice\\_guides/writing\\_pg\\_062612.pdf](http://ies.ed.gov/ncee/wwc/pdf/practice_guides/writing_pg_062612.pdf)

### *The Fundamentals of Writing* (K-12)

*The Fundamentals of Writing* provides the classroom structure for a writing community, using a workshop approach. Students learn the recursive process of writing, act as collaborators of writing with their teacher and peers in the writing workshop, produce clear and coherent writing, and incorporate author's craft techniques in their work. *Fundamentals of Writing* is designed for students in K-12; therefore, these are on-going expectations for English Language Arts classrooms. You may find the *Fundamentals of Writing* in the *South Carolina College-and- Career Ready Standards* for English Language Arts.

<http://ed.sc.gov/scdoe/assets/File/instruction/standards/ELA/ELA%20Standards/Fundamentals%202015%20Process.pdf>

Encourage students to read like a writer and have collaborative conversations through “Turn and Talk.”

#### Teaching Tips:

- Before you begin, model “turn and talk” with another adult or student. Emphasize the importance of having a two-way conversation with one person speaking at a time. Assign students a “turn and talk” partner or small group.
- During read aloud, stop several times at natural breaking points and pose queries for students to “turn and talk” by asking the following:
- Where do you think this author got his/her ideas for this book?

#### **Targeted Standard “I Can” Statements:**

##### Reading:

- I can cite examples of how the author uses figurative language, dialogue, imagery, idioms, adages, or proverbs to shape meaning and tone. (5.RL.9.1)
- I can analyze and cite examples of how the author's choice of words and conventions combine to create mood, shape meaning and emphasize aspects of a character or setting. (5.RL.9.2)
- I can explain how the author's choice of point of view impacts content, meaning, and how events are described.(5.RL.11.1)
- I can compare how different crafted structures contribute to meaning and impact the reader.5.RL.12.2

##### Writing:

- I can write a narrative to develop real experiences, using well developed characters, descriptive scenes, and well-structured sequences. (3.W.3)



- I can gather ideas and use effective techniques to write a narrative with descriptive details and sequenced events about a real experience. (5.W.3.1a)
- I can write a narrative that introduces the situation and the characters and/or the narrator. (5.W.3.1b)
- I can use dialogue, pacing and manipulation of time to develop experiences and events. (5.W.3.1d)
- I can strengthen writing by planning, revising, and editing ideas. (4.W.3.1e)
- I can use imagery, precise words, and sensory details to develop characters and convey experiences and events precisely. (5.W.3.1g)
- I can write a narrative that provides a conclusion. (5.W.3.1h)
- I can use quotations marks in dialogue.(5.W.5.2a)

### Essential Questions

These are **suggested** essential questions that will help guide student inquiry.

- How can writers use narrative writing to make sense of a personal experience?
- How can writers use words and illustrations to create mood in a narrative piece of writing?
- How can writers generate ideas for narrative writing?
- How can writers create structure in narrative writing so that it has a purpose?
- How can writers focus their narratives/autobiographies to convey the intended meaning?
- How can writers manipulate pacing of story?

### Academic Vocabulary

Some students may need extra support with the following academic vocabulary. Teaching vocabulary in an instructional context is recommended rather than teaching in isolation. An appropriate time to deliver explicit instruction would be during the modeling process.

narrative  
biography  
autobiography  
sketch

<p>structure</p> <p>point of view</p> <p>technique</p> <p>dialogue</p> <p>descriptive details</p> <p>transitional words</p> <p>imagery</p> <p>sensory details</p> <p>pacing</p> <p>mood: examples include excited, scared, cool, happy, dark, lonely, angry, hopeful, warm, disgusted, suspenseful, spooky, funny, upset, shy, proud, playful, hysterical, withdrawn, ecstatic, joyous, ashamed, furious, frightened, moody, humiliated, horrified, frustrated, embarrassed</p>
<b>Prior Knowledge</b>
<p>In fourth grade, students are expected to interpret and analyze how the author uses imagery the and hyperbole, to shape meaning while explaining how words and illustrations combine to create mood. In writing, students are expected to write a narrative that uses effective techniques, well-chosen details, and structured events sequences. Transitional words and phrases, precise details and an effective conclusion are essential to a well-written narrative.</p>
<b>Subsequent Knowledge</b>
<p>In sixth grade, students will be expected to expand and enhance their narrative writing by writing a conclusion that reflects on the narrated experiences or events. In reading, sixth grade students are expected to interpret, analyze, critique, and provide evidence, while reading more complex literary and informational texts.</p>
<b>Potential Instructional Strategies</b>
<p>All lessons build toward the culminating activity of writing an autobiographical sketch.</p> <p>Task: Write an autobiographical sketch. Your autobiographical sketch should be three pages or shorter, The sketch should include the following information:</p> <ul style="list-style-type: none"> <li>• Personal information about yourself</li> <li>• Information from your “This is Me!” poem</li> <li>• Things you are most proud of in your own life</li> </ul>

- People, places, events that were significant in your life

**Note:**

Prior to teaching this narrative writing unit, immerse students in reading biographies and autobiographies. (See suggested titles in Resource section).

(Consider using audiobooks for autobiographical texts since a limited number of autobiographies may be available).

**Instructional Strategy:** Comparing the elements of a biography and autobiography

**Learning Targets:**

- **I can explain how the author’s point of view impacts content, meaning, and the description of events are described.(5.RL.11.1)**
- **I can compare how different crafted text structures contribute to meaning and impact the reader.(5.RL.12.2)**

**Note:**

Preparation:

- Ask students to bring in a picture of themselves to place on their autobiographical poem.
- Gather biographies and autobiographies so students will have two to three texts per group. (During the Guided Practice section, partners will need two to three books to peruse).
- Use chart paper to create a T-chart comparing biographies to autobiographies.
- Have your own autobiographical poem available for guided practice.
- Have the autobiographical poem: [“This is Me!”](#) available for use. (see Appendix)
- Make copies of the students’ “This is Me!” poems. These poems will be used in future lessons as planning sheets for students’ autobiographies.

**Model (I do)**

- Prior to reading, explain to students that they will be comparing and contrasting biographies to autobiographies. Provide sticky notes for them to jot down their thoughts about the definitions. Read at least two of each so that students can grasp the differences between the two types of texts. (One of the autobiographies could be an audio). Listen to Abraham Lincoln Autobiographical sketch at <http://hd.housedivided.dickinson.edu/node/28154>

- After reading and/or listening to texts, discuss and determine commonalities. Place information on a chart.
- Discuss the differences between the biographies' and autobiographies' texts. (Refer to Clarifying Notes for definitions). Create a chart for biographies and another one for autobiographies. Keep the charts posted in the classroom for the duration of the unit. Discuss point of view, as well as people, places, or experiences important to the narrator's life,
- Explain that throughout the unit, autobiographies will be read; and this will help students be able to write their own autobiographical sketch.

### **Guided Practice (We do)**

- Provide autobiographies to students working with partners; have groups put sticky notes on the parts of the texts that show the elements of an autobiography. Share findings with the class.
- The teacher reads aloud her "This is Me!" poem to students.

### **Independent (You do)**

- Have students create their autobiographical poems.
- Conduct independent writing conferences; document the results of the conference, and provide scaffolding, as needed.
- Bring the students together in a large group to share autobiographical poems.

**Instructional Strategy:** Determining important events in my autobiographical sketch

### **Learning Targets:**

- **I can gather ideas and use effective techniques to write a narrative with descriptive details and sequenced events about real or imagined experiences. (5.W.3.1a)**
- **I can strengthen writing by planning, revising, and editing ideas. (5.W.3.1e)**
- **I can compare and contrast different points of view and how the point of view influences the meaning of a story. (5.RL.11.1)**

### **Model (I do)**

- Review the anchor chart on elements of an autobiography by re-visiting a previous text read aloud. Highlight how the author crafted the text using a specific point of view. Ask the students to identify the pronouns that identify the point of view in the autobiography and biography.

- Explain that today the class will begin to plan and draft their autobiographies based on the “This is Me!” poems they generated in the previous lesson.
- Show the class your “This is Me!” poem; model how to take information from the poem to place in the sketch. Model how to decide which small moments will be included within the sketch. Create a two column chart with examples.

Person, Place, Experience	Small Moments that Matter
Sam and the treehouse	We camped out in the treehouse all weekend and slept in sleeping bags.
Winning the Spelling Bee	I was the last person in the last chair on the stage.

### **Guided Practice (We do)**

- Divide students into groups. Using their “This is Me!” poems, have them place the information into a two- column chart and write out their small moments. Have students share with each other.
- Guide each group as needed.
- Share students’ small moments.

### **Independent (You do)**

- Using their two column chart, have students draft their small moments into their autobiographical sketch.
- Conduct independent writing conferences; document the results, and provide scaffolding, as needed.
- Bring the students together in a large group to share what they plan to write in their autobiographical sketches.

**Instructional Strategy:** Establish a situation

**Learning Target:** Gather ideas from texts, multimedia, and personal experience to write narratives that establish a situation and introduce a narrator and/or characters 5.W.3.1b

**Note:**

Preparation: Make copies of the personal narrative article [“Their Words: Why Cole Seiler is Dedicating His Major League Soccer Debut to a Childhood Friend.”](#) found in the Appendix. This article will be used three times within the unit.

**Model (I do)**

- Explain that the first few lines of their sketch should get the reader’s attention. In order to gain attention from the reader, the writer should “set up” the situation.
- Use the personal narrative article “Their words: Why Cole Seiler is Dedicating His Major League Soccer Debut to a Childhood Friend” as a model of how the “situation” could be written to get the reader’s attention.
- Explain that authors use techniques to introduce the main characters, or the event. Place techniques on an anchor chart so that students can use them to establish the situation in their narrative writing:

*-Direct Statement: On Saturday, I was hiking*

*-Dialogue: “Do you smell something?”*

*-Draw-in: Have you ever....?*

*-Fact-based question: Did you know...?*

*-Fact or detail: Write a fact*

*-Snapshot: Everything seems to ....*

*-Connection to the audience: If you have ever.....*

*-Series of words: Dogs. Skunk. Not a good mix.*

*-Observation from the senses: Think sewage. No, worse. Think rotten garbage. (Owocki, 2013)*

- Refer back to the article and discuss which technique Cole used to set up his story.

**Guided Practice (We do)**

- Have students work with a partner, using their own autobiographies and trying out two or three different techniques. Have the partners help each other determine how best to establish the situations.

**Independent (You do)**

- Have students write or revise their situations within their autographical sketches.
- Conduct writing conferences with several students to assess their ability to establish the situations in their autobiographies.
- Document the results of the conferences to assess students' ability establish the situation. Provide scaffolding, as needed through guided writing or additional mini-lessons.
- Bring the students together to share their work.

**Instructional Strategy:** Cite examples of emotions to match the people, setting or experiences described in the sketch.

**Learning Target: I can analyze and cite examples of how the author's words and conventions combine to create mood, shape meaning and emphasize aspects of a character or setting. (5.RL.9.2)**

**Note:**

Select a few autobiographies with clearly identifiable moods to use as mentor texts.

**Model (I do):**

- Re-read certain pages of mentor texts that convey strong emotions and moods.
- Create an anchor chart of words based on the mentor texts of strong emotions. (Examples of mood words can be found within the Academic Vocabulary section.)
- Refer back to the chart that was previously made to determine small moments. Add another column titled Strong Emotions/Mood.
- Use your own personal chart to share the mood of your writing with your students.

<b>Person, Place, Experience</b>	<b>Small Moments that Matter</b>	<b>Strong Emotions/Mood</b>
Sam and the treehouse	We camped out in the treehouse all weekend and slept in sleeping bags.	Excited, happy, thrilled
Winning the Spelling Bee	I was the last person in the last chair on the stage.	Anxious, jittery, stressed, spooked, terrified,

**Guided Practice (We do)**

- Have students work with a partner, and add strong emotion/ mood words to their chart. Have students use mentor texts to determine the precise words necessary to describe/explain the small moments.
- Have students share strong emotion/mood words in whole class discussion. Add words to the anchor chart.

**Independent (You do)**

- Have students add emotion/ mood words to their autographical sketches.
- Conduct writing conferences with several students to assess their ability to establish the situation in their autobiographies.
- The teacher will document the results of the conference to assess their ability of establishing the situation and provide scaffolding, as needed through guided writing or additional mini-lessons.
- Bring students together as a class to share their sketches.

**Instructional Strategy:** Use pacing and manipulation of time

**Learning Target:** I can use dialogue, pacing and manipulation of time to develop experiences and events. (5.W.3.1d)

**Note:**

Preparation: Provide a student sample for students to revise for pacing and manipulation of time.

**Model (I do):**

- Explain to students that pacing and manipulation of time can extend the story. Pacing is how fast the story unfolds. The goal is to have different types of pacing. Pacing is used to:
  - show action; use short sentences with powerful verbs
  - show a slower place in the story; use descriptions and use longer sentences
  - control the plot of the story.
- Count the sentences in your sketch; then count the words in the sentences.
- Ask the following questions as a think aloud as the sketch is revised:
  - Are the paragraphs varied in length?
  - Are the sentences varied using simple or compound?
  - Is the action explained in short sentences with powerful verbs?
  - Does the slower part of the story have descriptions with longer sentences?



**Guided Practice (We do)**

- Using a student sample, have students work with partners to pace and manipulate the time.
- Share findings with entire class.

**Independent (You do)**

- Have students refer back to their autographical sketches to revise and manipulate the pacing of sketches.
- Conduct writing mini-conferences with several students to assess their ability to manipulate time.
- Document the results of the conference to assess their ability to provide a closure. Provide scaffolding, as needed, through guided writing or additional mini-lessons.

**Instructional Strategy:** Writing a Conclusion**Learning Targets:**

- **I can explain how the author uses words and phrases in order to shape and make the meaning clear. (RL.9.2)**
- **I can write a narrative that includes a conclusion. (4.W.3.1h)**

**Note:**

Preparation: Use the article “Their words: Why Cole Seiler is Dedicating His Major League Soccer Debut to a Childhood Friend.”

**Model (I do):**

- Explain the importance of closure within a narrative text. Have students look at the way authors write closures to their work. R-read “Their words: Why Cole Seiler is Dedicating His Major League Soccer Debut to a Childhood Friend.”
- Discuss how closure should hold the reader’s attention.
- Create an anchor chart with memorable endings which do the following:
  - Re-state or summarize an important idea: Grandma was so happy that her whole family was there to celebrate her special day.
  - End with something learned: I realize that Grandma’s whole family’s being at her party was the best present of all.
  - Use humor: When I went to hug Grandma good bye, I tripped on a chair and fell face first into a piece of birthday cake. I guess I get two pieces today!

- Look into the future: I hope that I can always celebrate Grandma’s birthday with her.
- Make a personal observation (something learned) My family may be a little kooky but it’s fun that we’re always there for each other on special days. (Yale National Initiative, 2016)
- Discuss with the class which technique Cole used to write a conclusion.

### **Guided Practice (We do)**

- With partners, have students reread endings of autobiographical texts. Have them turn and talk with their partners to discuss how the author provided closure.
- Have students justify their reasons.

### **Independent (You do)**

- Have students refer back to their autobiographical sketches. Have them rewrite or revise to achieve closure, using one of the techniques in the lesson.
- Conduct writing mini-conferences with several students to assess their ability to provide closure.
- Document the results of the conference to assess their ability to provide closure. Provide scaffolding, as needed, through guided writing or additional mini-lessons of this skill.

**Instructional Strategy:** Using quotation marks

**Learning Target: I can use dialogue in my autobiographical sketch. (5. W.5.2a)**

### **Note:**

Preparation:

- Use the article “Their words: Why Cole Seiler is Dedicating His Major League Soccer Debut to a Childhood Friend.”
- Make a copy of a student sample with no dialogue.

### **Model (I do):**

- Define dialogue: Dialogue is the conversation which occurs between the characters in the story. When dialogue is a part of the story, the characters’ thoughts and feelings are more pronounced.

- Review how to write dialogue:
  - Use quotation marks around the speaker's exact words
  - Identify who is speaking
  - Ident each time the speaker changes
  - Use punctuation
- Read through the article "Their words: Why Cole Seiler is Dedicating His Major League Soccer Debut to a Childhood Friend." Identify dialogue. Analyze how Cole included dialogue to share more of his thoughts and feelings. Think aloud about how the dialogue was used to help reveal the characters.
- Ask students to share how his conversations helped to move the story forward.

#### **Guided Practice (We do):**

- Place students with partners, and using a student sample, find places where dialogue could be added.
- Remind students that the conversation should move the story forward and reveal the characters' thoughts and feelings.
- Have students share their ideas about where they added dialogue.

#### **Independent Practice (You do):**

- Have students refer back to their autographical sketch and ensure that dialogue is added to help move the story forward.
- Conduct writing mini-conferences with several students to assess their ability to add dialogue.
- Document the results of the conference to assess their ability to provide a closure. Provide scaffolding, as needed, through guided writing or additional mini-lessons.

**Instructional Strategy:** Mini-lesson: Using a Writer's Checklist

**Learning Target:** I can plan, revise, and edit my narrative story. (4.W.3.2)

#### **Note:**

Preparation: Locate a previously written teacher piece; ensure that students have narrative pieces they have previously written; prepare an anchor chart; prepare a sample second grade narrative story that needs to be edited.

The use of this strategy could take place over multiple days.

**Model (I do):**

- Show the students a narrative piece you have written (with items left off so that editing will be easier).
- Explain that good writers check their writing to make sure it looks and sounds right before they are finished and ready to publish. Good writers re-read their stories and look for things to fix.
- Show the students a piece of writing that the teacher has previously written.
- Then show students the blank Writer's Checklist.
- Re-read the writing. After reading it again, model how to edit looking for sentence structure, punctuation, capitalization, spelling, and neatness. Choose one to three items to place on the checklist\*.

\* Each of these items on the Writer's Checklist should be taught separately in subsequent lessons.

**Guided Practice (We do):**

- The teacher will show a sample piece of writing.
- Using the Writer's Checklist, the teacher and the students will edit the writing together.

**Independent Practice (You do):**

- The students will work independently to edit their memoir.
- The teacher will conduct writing mini-conferences with several students to assess their ability to edit their writing.
- The teacher will document the results of the conference to assess students' ability to revise and edit and will provide scaffolding as needed.

**Potential Assessment Tasks**

**Culminating Activity:** I can write an autobiographical sketch. (5. W.3.1 and 5.W.3.2)

The culminating performance task (summative assessment) requires students to engage in the writing process to produce a personal narrative. The personal narrative could be real or imagined experiences or events. The writing will be assessed, using the [Grade 5 Narrative Writing Rubric](#) found in the Appendix.

**Summative Assessment:** Write a narrative. 5.W.3.1 and 5 W.3.2

Have students write an on-demand narrative based upon a prompt.

Students will write a narrative from a prompt, based on real or imagined experiences or events.

The writing will be assessed using the [Grade 5 Narrative Writing Rubric](#) found in the Appendix.

### **Materials Needed**

Teacher- [Teacher's Directions for Time to Write: Narrative Writing](#) found in the Appendix.

Student - [Time to Write: Narrative Writing for Students](#). The handout is found in the Appendix.

### **Formative Assessments:**

The independent practice “I do” components of each lesson may serve as formative checks of students’ understanding of the standard. Additional practices may be included as necessary.

(5.RL.12.2) I can compare how different crafted text structures contribute to meaning and impact the reader.

Read different types of books and have students compare and explain how the structures contribute to meaning.

(5.W.3.1b & 5.W.3.1h): Powerful beginnings and endings to narratives

Using a rubric, assess writing to ensure that the narrative has strong beginnings and endings. Teachers should use the Writer’s Checklist that aligns with grade-level expectations of the students as writers.

(5.RL.11.1): Point of View

Students will read a sample passage, determine the author’s point of view and explain why it is important.

(5.RL.12.2): Text Structures

Give the students several different types of texts that have different text structures. The students will read the passages, identify the type of text structures and then give evidence to support their choices.

(5.W.3.1a): Determining important events

1. Have students explain the difference between people, places, experiences, and small moments.
2. Check students' Writing Notebooks to determine if events are listed.

(5.W.3.1a): Getting Ideas and Details

1. The students can create a topic list from which to choose topics.
2. The students will create a list of mentor texts.

\* Assess the students' Writer's Notebooks to see their ability to use both

(5.W.3.1c): Sequencing a Story

1. Mix up the events in a story, and have the students place the story back in order.
2. Have the students retell a story aloud in correct sequential order before they write their story.
3. Assess the students' abilities to use a graphic organizer to plan a story in order.

(5.W.3.1d): Adding Dialogue

Use sample student writing to have the students add dialogue to the story.

(5.W.3.1.d) Use Pacing and Manipulation of Time

Use sample student writing to have the students to manipulate pacing/time of the story.

(5.RL. 9.2 and 5.W.3.1g): Mood

The teacher may use anecdotal records to ensure students can explain mood and the use of strong emotional words.

(5.W.3.1e): Using a Writer's Checklist

Students can assess their own writing by working in pairs, in small groups or individually. A Writer's Checklist may be kept in students' Writer's Notebook or on wall in classroom.

## Resources

Writer's Workshop Personal Narrative Unit

<http://northernenglishpowell.wikispaces.com/file/view/PersonalNarrativeDetailedLessons.pdf>

<http://www.amaesd.net/media/TWP/Grade%20Level%20Teaching%20Resources/2nd/Resources/Explicit%20Instruction%202nd%20Grade%20Personal%20Narrative.pdf>

Choosing Clear and Varied Dialogue

<http://www.readwritethink.org/classroom-resources/lesson-plans/choosing-clear-varied-dialogue-291.html?tab=4>

Dialogue

<https://educators.brainpop.com/bp-topic/dialogue/>

This website provides different ways to incorporate formative assessments in the classroom.

<http://www.edutopia.org/blog/dipsticks-to-check-for-understanding-todd-finley>

Tracking and Supporting Student Learning with Kidwatching

<http://www.readwritethink.org/professional-development/strategy-guides/tracking-supporting-student-learning-30971.html>

Sample model lessons following the narrative format

<http://www.uen.org/Lessonplan/preview.cgi?LPid=13899>

Personal Narrative Modeled Lesson

[https://www.youtube.com/watch?v=YHRkS\\_a5Km0](https://www.youtube.com/watch?v=YHRkS_a5Km0)

Biographies and Autobiographies for Kids

<http://kids.learnoutloud.com/Kids-Catalog/Biography/Autobiography#self>

**Autobiographical Texts**

- Boy: Tales of Childhood by Roald Dahl
- 26 Fairmount Avenue by Tomie dePaola
- Knots in My Yo-Yo String by Jerry Spinelli
- Celia's Island Journal by Celia Thaxter
- It Came From Ohio! My Life as a Writer by R.L. Stine
- Bill Peet: An Autobiography by Bill Peet
- The Abracadabra Kid: A Writer's Life by Sid Fleischman

**Biographical Texts**

- Henry Ford by Wil Mars
- Amelia Earhart-Saddleback Educational Publishing
- A Picture Book of Harriet Tubman by David A. Adler
- A Picture Book of Henry Houdini by David A. Adler
- Mentor Texts for Word Choice
- The Quiet Book by Deborah Underwood
- Come On Rain! By Karen Hesse
- Owl Moon by Jane Yolen
- Heat Wave by Eileen Spinelli
- In the Small, Small Pond by Denise Fleming
- A Bad Case of Stripes by David Shannon
- Any books by Jack Prelusky
- Any book by Shel Silverstein

**Mentor Texts for Personal Narratives (teaching small moments)**

- The Relatives Came by Cynthia Rylant
- The Pink House by Kate Salley Palmer
- Owl Moon by Jane Yolen



- Saturdays and Teacakes by Lester Laminack
- Roller Coaster by Marla Frazee
- Fireflies by Julie Brinckloe
- The Snowy Day by Ezra Jack Keats
- Bigmama's by Donald Crews
- Shortcut by Donald Crews
- A Chair for My Mother by Vera B. Williams
- Alexander and the Terrible, Horrible, No Good, Very Bad Day by Judith Viorst

#### **Mentor Texts for Good Beginnings and Good Endings**

- Owl Moon by Jane Yolen
- My Great Aunt Arizona by Gloria Houston
- Stop That Dog! The Great Gracie Chase by Cynthia Rylant
- The Relatives Came by Cynthia Rylant
- Because of Winn Dixie by Kate Dicamillo
- Bubba, The Cowboy Prince by Helen Ketteman
- Click Clack Moo by Doreen Cronin

#### **Mentor Texts for Dialogue**

- Peter's Chair by Ezra Jack Keats
- Ella Sarah Gets Dressed by Margaret Chodos-Irvie
- Come on Rain! by Karen Hesse

# **GRADE 5 NARRATIVE WRITING RUBRIC**

<b>SCORE</b>	<b>4 Exceeds</b>	<b>3 Meets</b>	<b>2 Develops</b>	<b>1 Begins</b>
<b>Focus/Setting</b>	<ul style="list-style-type: none"> <li>Responds skillfully to all parts of the prompt</li> <li>Purposefully orients the reader by skillfully establishing a vivid situation (real or imagined) and introducing characters and/or a narrator</li> </ul>	<ul style="list-style-type: none"> <li>Responds to all parts of the prompt</li> <li>Orients the reader by establishing a situation (real or imagined) and introducing characters and/or a narrator</li> </ul>	<ul style="list-style-type: none"> <li>Responds to most parts of the prompt</li> <li>Establishes a situation (real or imagined) and attempts to introduce characters and/or a narrator</li> </ul>	<ul style="list-style-type: none"> <li>Responds to some or no parts of the prompt</li> <li>Fails to establish a situation (real or imagined) and does not introduce characters and/or a narrator in a relevant way</li> </ul>
<b>Organization/Plot</b>	<ul style="list-style-type: none"> <li>Coherently organizes a clear event sequence that unfolds naturally</li> <li>Skillfully connects a variety of transitional words, phrases, and clauses to manage the sequence of events</li> <li>Provides a conclusion that clearly follows from the narrated experience or events</li> </ul>	<ul style="list-style-type: none"> <li>Organizes a clear event sequence that unfolds naturally</li> <li>Uses a variety of transitional words, phrases, and clauses to manage the sequence of events</li> <li>Provides a conclusion that follows from the narrated experience or events</li> </ul>	<ul style="list-style-type: none"> <li>Organizes some sequencing but might confuse the reader</li> <li>Uses some transitional words, phrases or clauses to manage the sequence of events.</li> <li>Attempts a conclusion that may or may not follow the narrated experience or events</li> </ul>	<ul style="list-style-type: none"> <li>Does not sequence narrative in a logical order</li> <li>Uses few or no transitional words, phrases, or clauses to manage the sequence of events.</li> <li>Conclusion is not attempted or discernible</li> </ul>
<b>Narrative Techniques</b>	<ul style="list-style-type: none"> <li>Uses creative descriptions of actions, thoughts, and feelings to develop experiences and events</li> <li>Uses vivid dialogue to show the response of characters to situations</li> <li>Uses concrete words and sensory details to make experiences and events come to life</li> </ul>	<ul style="list-style-type: none"> <li>Uses pacing and descriptions of actions, thoughts, and feelings to develop experiences and events</li> <li>Uses dialogue to show the response of characters to situations</li> <li>Uses concrete words and phrases, and sensory details to convey experiences and events precisely</li> </ul>	<ul style="list-style-type: none"> <li>Uses minimal or irrelevant descriptions of actions, thoughts, or feelings to describe experiences /events</li> <li>Uses dialogue to support plot</li> <li>Attempts to use concrete words and sensory details to describe experiences and events</li> </ul>	<ul style="list-style-type: none"> <li>Uses little to no description of actions, thoughts, or feelings to describe experiences /events</li> <li>Does not use dialogue to support plot</li> <li>Fails to use concrete words or sensory details</li> </ul>
<b>Language</b>	<ul style="list-style-type: none"> <li>Uses purposeful and varied sentence structures</li> <li>Demonstrates creativity and flexibility when using conventions (grammar, punctuation, capitalization, and spelling) enhance meaning</li> <li>Utilizes precise and sophisticated word choice</li> </ul>	<ul style="list-style-type: none"> <li>Uses correct and varied sentence structures</li> <li>Demonstrates grade level appropriate conventions; errors are minor and do not obscure meaning</li> <li>Utilizes strong and grade-level appropriate word choice</li> </ul>	<ul style="list-style-type: none"> <li>Uses some repetitive yet correct sentence structure</li> <li>Demonstrates some grade level appropriate conventions, but errors obscure meaning</li> <li>Utilizes vague or basic word choice</li> </ul>	<ul style="list-style-type: none"> <li>Does not demonstrate sentence mastery</li> <li>Demonstrates limited understanding of grade level appropriate conventions, and errors interfere with the meaning</li> <li>Utilizes incorrect and/or simplistic word choice</li> </ul>

Adapted from Elk Grove Unified School District in Elk Grove, Californ

**Their words: Why Cole Seiler is Dedication His Major League Soccer Debut to a  
Childhood Friend**

*July 28, 2016*



It was just another pre-game meal – until Coach Carl revealed the starting lineup.

There I was. Seiler. Right back.

In about three hours, I would be making my MLS debut. On the ride to the stadium, I was thinking, “There’s no need to get nervous. This is the moment I’ve been training for my whole life.”

I was still a little nervous.

People ask me, “How did you get settled into the game? Did you make a good tackle or pass?” Ha, good one. In my case, it was the exact opposite. Early in the game, I made that square ball pass to Andrew Jacobson that got intercepted and set up a dangerous counter.

It was a shocking ball.

Fortunately, Houston didn’t score and after that I kind of brushed it off. I was like, “OK, you can settle in now.” It also helped that I had Robbo, Perty, and the whole bench right next to me. They were really supportive.

Even the guys on the field. They were like, “Don’t worry about it, let’s move on.”

I was thrilled that we kept a clean sheet and got the club its first-ever point in the state of Texas. And I was thrilled to make my MLS debut.

But this night wasn’t about me. It was bigger than that.

I was thinking about my parents and the sacrifices they made. My mom, Lori, was always the one driving me to practices and games. She dedicated entire weekends to me more often than not.

She was my best friend – and still is.

## Vancouver White Caps FC- Cole Seiler

### Their words: Why Cole Seiler is Dedication His Major League Soccer Debut to a Childhood Friend

*July 28, 2016*

Then there's my dad, Kirk. He worked so hard to make sure we had a good life and always pushed me to be the best that I could be. It's nice to have someone that close to you that critiques you because a lot of times people just tell you, "Hey, you're playing really great." Not my dad. He pushes me because he's seen me play well and he knows what I'm capable of.

And if it wasn't for him, I might have never had a career in soccer.

My dad was deployed in the army and based in Germany. He even had season tickets for the local team, Kaiserslautern. That's where he really got the soccer bug, which got my older brothers into it too. I was thinking about them on Saturday as well.

My oldest brother Reid was also deployed in the army, and my other brother Kyle is working like a hound in Atlanta. They're the reason I started playing soccer.

Last, but certainly not least, I was thinking about my old friend Mac.

Mac died when we were 12 years old. We were so young. The funeral was probably one of the saddest things I've ever been through. It was so hard to deal with.

Mac and I met playing U-10 club soccer in Greenville, South Carolina.

He came from a really good family and I could relate to him because he was the youngest of three brothers, just like me. The summer before he passed away, we went to a camp together and became really close. He was a shorter kid – around that time, people were going through puberty and getting bigger and Mac wasn't – so he always played with a chip on his shoulder.

That's something I try to emulate.

I think about Mac before every game and wear a black #19 armband in his honour. Before Saturday's game, I was like, "Mac, I'm a little bit nervous here, help me get through this."

There are so many people who have helped me along the way.

But Mac, this one's for you.



## **Time to Write: Narrative Writing Grade 5**

Write an essay explaining how Anne shows that she is a helpful friend.  
Use evidence from the passage to support your response.

### **GENERAL DIRECTIONS**

- Read the topic carefully before you begin to write.
- Use the Narrative Writing Checklist below to make sure you include the elements of writing a narrative piece of writing.
- Use the scoring rubric provided to review and revise your writing.

### **WRITING CHECKLIST**

#### **Does your writing**

- ☐ present a real or imagined experience or event or short sequence of events?
- ☐ include descriptive details to describe the actions, thoughts, and feelings ?
- ☐ have clear event sequences?
- ☐ have transitional words to signal event order?
- ☐ have dialogue, pacing, and manipulation of time?
- ☐ use imagery, precise words, and sensory details?
- ☐ have a conclusion?
- ☐ show strong command of grammar, capitalization, punctuation, and spelling?

# **Time to Write: Narrative Writing**

## **Grade 5**

### **My New Friend by Pam**

Here I am... in a new school... in a new classroom... with another new teacher. UGH!  
I am going to have to make new friends....AGAIN!

My family has to move around a lot. When the rent goes up we have to go find an apartment. I know my mom tries hard to keep us in one place. She works two jobs in order to make sure that my sister and I can participate in track meets on the weekends. Thank goodness for the friends I have in my track club.

So here I am thinking about the past two weeks. Thank goodness for my new friend, Anne.

On the first day of school, I was sitting in my desk and everyone was looking at me. This girl walks up to my desk, and shouts, “Hey! You are new! I’m Anne. Who are you?”

She had a big smile on her face and she reached out her hand to shake my hand. “Gosh,” I thought, “This girl is friendly.” After her introduction, she screamed across the room, “Hey, Paula and Candice, come meet the new girl, Pam!” I knew then that Anne was the type of friend I wanted.

After she introduced me to all the classmates, she asked the teacher, Mrs. Turner, if she could come sit beside me to “show me the ropes” of the classroom. Of course Mrs. Turner said “Yes”. That entire day was fun! Anne whispered to me from across her desk, “I am going to make sure you have everything you need. You are not going to be ignored as a new member of our class. Some of the other girls may be mean to you, but I will make sure they treat you with respect and will be nice to you.”

For the rest of the week, Anne sat in a desk beside me in the classroom, and with me at lunch. Paula and Candice joined us at lunch too. We laughed and talked about the homework, our irritating brothers and sisters, and the fun we had at art, music, and PE.

Then it happened... On the second week of school, someone took my IPAD. I looked in my desk, I looked in my cubby, and I looked in the IPAD cart. I was terrified of telling Mrs. Turner that the IPAD was missing. I KNEW I placed the IPAD back where it belonged at the end of the day. Anne was so supportive. She held my hand and calmly said, “I will go with you to talk to Mrs. Turner. I will tell her that I saw you place the IPAD back in the cart.”

I wanted to cry, but Anne said, “Don’t you dare cry!” Mrs. Turner will understand and you will not get in trouble. Just let me do the talking!”

So Anne and I slowly walked to Mrs. Turner’s desk. My hands were shaking and I could barely speak. Anne was so strong! She told the teacher everything! Mrs. Turner smiled at Anne and said, “What a good friend you are! Let’s have Pam and you walk around the classroom and check the numbers on the IPAD. Someone may have just accidentally taken the wrong one.”

So there we go. Anne stood in the middle of the classroom and in a loud voice, she stated in a teacher voice, “Now listen here! Someone has Pam’s IPAD. Everyone put their IPADS on their desks. Pam and I are checking numbers!” By the time we got to the last row...BINGO! There it was! David had it! The numbers on his IPAD and mine were different by one number! David was so apologetic and Anne was jumping up and down screaming with joy!

Anne to the rescue! How great it is to have a friend like Anne! I sure hope that I can stay in this school forever, and I hope Anne will always be there as my friend.

**Time to Write: Narrative Writing**  
**GRADE 5**  
**TEACHER DIRECTIONS**

**Teacher says:**

**I am going to read you the story, *My New Friend* by Pam.**

*Story is on page 2.*

**Teacher says:**

**Listen as I read the writing directions.**

Write an essay explaining how Anne shows that she is a helpful friend.  
Use evidence from the passage to support your response.

**Teacher says:**

**Before you start writing, let's review the Writer's Checklist. Listen as I read the reminders. When you are finished writing your essay, please remember to use your Writer's Checklist to revise and edit.**

**WRITING CHECKLIST**

**Does your writing**

- ☐ present a real or imagined experience or event or short sequence of events?
- ☐ include descriptive details to describe the actions, thoughts, and feelings ?
- ☐ have clear event sequences?
- ☐ have transitional words to signal event order?
- ☐ have dialogue?
- ☐ use imagery, precise words, and sensory details?
- ☐ have a conclusion?
- ☐ show strong command of grammar, capitalization, punctuation, and spelling?

This on-demand narrative writing is not a timed writing activity. This prompt provides an opportunity for students to practice writing using a text-dependent passage.

**Grade 5: Narrative Writing: Autobiographical Sketch  
References**

1. First Name
2. *Four adjectives to describe yourself*
3. Son or Daughter of
4. Loves (*list three people*)
5. Who feels (*list three things*)
6. Who fears (*list things*)
7. Who thinks the important moments are (*list three things*)
8. Who remembers (*list three things*)
9. Who thinks the importance places are (*list three things*)
10. Resident of (*street, city, state, country*)
11. Last name

**EXAMPLE:**

Sally

Adorable, shy, witty, clumsy

Daughter of Bill and Frances Johnson

Loves my parents, my sister Kim, my best friend, Sarah

Who feels happy at school, embarrassed at dropping my lunch tray, great when I make an A

Who fears dentists, snakes, spiders

Who thinks the important moments are making A's on my report card, playing in the winning game,

visiting my Grandmother

Who remembers going to school for the first time, pulling my first tooth, learning how to ride a bicycle

Who thinks places are home, church, my grandparents home

Resident of 205 Senate Street, Columbia, South Carolina, USA  
Johnson

*Draw or attach a picture of self*



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